



A Fall-Shoe Dress Parade.

Our Fall Shoes are now nearly all lined up for your inspection, and such an array of style and shapeliness has never before been seen in this city. These "foot soldiers" of ours aren't all show either. They're fighters. "Poor service" was never so stubbornly resisted as he will be this year by Hahn's shoes. With every pair you buy our thirty years' experience and an absolute guarantee of satisfaction.

This week we're holding a sort of informal fall reception which we'll make doubly interesting by offering two styles from each department at Souvenir Prices—for Monday and Tuesday only.

Ladies'.

Four styles \$2 quality kid and box calf, laced and button boots.

Souvenir Price, \$1.39.

Ten inch hand-turned sole, black and tan, nobby laced boots, lined with Louis XV heels—to wear with rainy-day skirts.

Souvenir Price, \$2.65.

Hahn's Cushion Shoe for tender feet, \$3.50.

A heavy-soled dress foot, but as flexible as a slipper—all-steel felt insoles; keep the feet warm and easy.

The WI-MO-DAU-SIS Women's Boots, \$3.00.

The foot-fad of Washington—they're tasteful, shapely, stylish, durable to an extent reached by few \$3.50 shoes.

Extension Edge Cork-sole Boots, \$1.95.

Goodyear-sewed Vici Kid and Box Calf, nobby dress and walking shoes; other's best at \$2.50 scarcely touch 'em.

Men's.

\$2.50 leather-lined calf and English grain, triple sole laced shoes.

Souvenir Price, \$1.85.

\$4 "Triple-Wear" Cordovan and tan storm calf laced shoes, lined with vici kid, the best wearing shoes ever made.

Souvenir Price, \$3.40.

Guaranteed Patent Leather Shoes, \$3.50.

The most desirable all-around dress and every-day shoes made. A new pair free if upper break before first sole wears through.

"Hahn's Special" Hand-made Shoes, \$2.50.

No shoes we ever had have been in such high favor. They are like many \$2.50 shoes except in price.

Men's Boots.

We've the most complete stock in town. Working Boots, as low as \$1.50. Calf Dress Boots, up from \$2.50. Brewster's Waterproof Boots, \$3.95. Rubber Boots, starting at \$1.95.

Children's.

Misses' \$1.50 genuine box calf durable and very stylish winter shoes.

Souvenir Price, \$1.15.

Boys' \$2.50 grade hand-sewed Sterling calf triple sole, extension edge shoes—all sizes.

Souvenir Price, \$1.85.

Best Shoes for Boys at \$2.50.

Strictly hand-made double-soled Cordovan, tan storm calf, and patent leather shoes—have no equals under \$5.

"Wear-Proof" Shoe for Boys and Girls, \$1.50.

The best all-around dress and school shoes on sale. Box Calf, canvas calf or kid, single, double, and extension soles.

Children's Dancing School Slippers, \$1.00.

The dainty advocated by the leading dancing masters; all sizes for Misses and Children up to size 2.

WM. HAHN & CO.'S

Three Reliable Shoe Houses.

Cor. 7th and K Sts.

1914 and 1916 Pa. Ave.

233 Pa. Ave. S. E.

THE CHURCH EXHIBITION

Notable Array of Pictures by the Great American Painter.

Fourteen Canvases Shown at the Metropolitan Museum in New York—Niagara the Most Famous of the Lot—Some Magnificent Views of Nature in Its Grandest State.

WEST CORNWALL, Conn., Sept. 28.—There has been no more important exhibition of the work of an American artist than that of Frederick E. Church, now being held in one of the galleries of the Metropolitan Museum, in New York.

This collection has been the chief attraction, in a public way, that New York has offered within the year.

Although these paintings have been extensively reviewed—much of it in a perfunctory way—the distinction and historic significance of Church's art have not been made sufficiently clear. With all their shortcomings, this artist's pictures will ever stand as the most progressive and distinguished achievement in the third quarter of this century, and in a gallery there, when the pendulum swings back, Church's pictures may be sought after and prized as Constable's and Gainsborough's landscapes are now.

The Metropolitan Museum has so rare, varied, and excellent a collection of works of art that the Church pictures are put to the severest possible test by being placed in a gallery there. Mr. Church's work ended twenty-five years ago through the artist's physical incapacity brought on by inflammatory rheumatism. It is told of him that when his right hand was hopelessly paralyzed he learned to paint with the left. At that time, and for the twenty previous years, Church was easily the most renowned American artist, and by the way, the most prosperous. Not before nor since has the work of an American painter been so generally and favorably known. This was due to the fact that his subjects were always grand, spectacular, vast, and panoramic. To this was added extraordinary skill in the use of color and light, and a smooth, clean painting.

Mr. Church carried his art to the utmost limit of his method. No other painter approached him in the peculiar technical skill of which he was a consummate master, unless it be William S. Richardson, who works in precisely the same manner, and is always true and more sincere in his treatment of details, but Richardson has not the color faculty and grasp of grand subjects which made Church famous. These two men have met with the highest popularity and enjoyed great prosperity from the start because they painted always within the comprehension of the people. They could be certain of an ovation on the exhibition of every new and important picture.

Twenty years ago Church's pictures were sought after, as those of Inness and Wyant are now. Their production was necessarily limited because the arduous process was a very slow and laborious one. It took long and patient effort to produce a picture, and buyers were always in waiting.

The tide has turned and Church has left no pupils who follow in the foot-

steps of their master. One no longer sees anything in the exhibitions which remotely resembles his art, and it is doubtful if a picture the equal of Church's, but in another hand, could, at the present time, pass any first-class exhibition jury. The fashion has changed entirely. New York has progressed with the other art centers of the world. What it is perfectly clear that the new progressive movement is in the direction of purer, truer, and higher art than that of Church and Richardson, the writer is catholic enough to wish someone was trying to do the skill of these two men with modern ideas, as expressed in the art of Constable, Corot, Rousseau, Wyant, and Inness.

Church captivated the people because he sought out the grandest views, both at home and in remote corners of the earth. Sublimity and magnificence were the first requirements of every picture, and not infrequently these combined so many attractions that it was difficult, if not impossible, to get a single impression from his pictures; they were many pictures in one. The modern idea is that a landscape should convey a single impression and in the painting everything is stripped from the subject that does not directly assist in the effort to express one thought, one idea. This results in the selection of simpler subjects. The subtle qualities of tone and contrast, color and texture, are dwelt upon. It is called "charm," "poetry," "music." The time will come when these qualities are better understood and more generally known and the language will contain words accurately descriptive of these valued peculiarities, for they are definite quantities to the painter and connoisseur.

Frederick E. Church was born in Hartford, Conn., May 8, 1826, and in his youth became a pupil of Thomas Cole. On account of his feeble health Mexico had been Mr. Church's winter home for some years. Returning from that country last April he died in his seventy-fourth year.

Charles Dudley Warner, in the very appreciative introduction to the illustrated catalogue of the exhibition, says: "We can scarcely overestimate the debt of America to Mr. Church in teaching it to appreciate the grandeur and beauty of its own scenery, and by his work at home and in tropical lands in inculcating a taste and arousing an enthusiasm for landscape art—that is, landscape art as an expression of the majesty and beauty of the divine manifestation of nature."

Mr. Warner in this expresses well the opinion of the people. That he is also conscious that the tide has turned, and that the present aim is for higher things, is obvious from the following paragraph from the same introduction:

"During the quarter of a century that this spirited artist was forced to be little more than a spectator there have been great changes and fluctuations in the world of art and many waves of opinion have passed over it. From time to time expectation has been excited of new methods that were to make absolute the canons of art of the historic period, and in poetry new lights discovered that form was a bondage to inspiration."

There are fourteen pictures in the collection and they are all large. The canvases vary from 24 feet to 48 feet. "The Heart of the Andes" and "The Niagara" occupy the places of honor on the two longest walls of the gallery, and of the entire collection the latter picture, which is owned by the Corcoran Gallery, and the "Aurora Borealis," loaned by Mrs. Blodgett, are the most artistic and complete.

They possess a unity and singleness of purpose which the others lack. "The Niagara" is probably the most widely known picture painted by an American and it is so satisfactory a work that it is simply

above criticism. Like all of Church's very individual work, it holds a place alone and separate from all other great art.

The "Heart of the Andes," on the other hand, with its wonderful display of technical skill, looks like an overcrowded theatrical drop curtain, while the foreground details are simply childish and grossly unreal. In one corner of this picture—one of the most comprehensive mountain views to be found in the whole world, a canvas six feet long—Mr. Church has painted a yellow butterfly with black spots on its wings and in the other corner a tiny bird with brilliant red and blue plumage. The unwisdom of such compositions is manifest.

The "Mountain" and "Rainy Season in the Tropics" are similar pictures, though much better, but the latter has a rainbow that is painfully exact. It is a diagram and without that charm which belongs to a work possessing mystery and suggestiveness. "The Vale of St. Thomas" is very interesting, with one-half the picture devoted to a shower which the sunlight struggles, while the other half is in clear sunshine. It is, however, two pictures in one.

"The Parthenon" is less skillful than any of the others, and is about and heavy, having none of that lightness and beauty which mark the same subject in the Corcoran Gallery by E. R. Gifford. The Clifford picture is a poem and not simply a skillful but impersonal statement of what the artist saw. In the "Aegean Sea" Mr. Church's purely atmospheric work is seen at its best. This is the nethermost in the finest sense and the most poetic picture in the exhibition.

Church's art, as shown in this notable collection, is indeed a ground heritage to America. That it is not the highest form of landscape art does not matter. It is not less valuable on that account, and it is a masterpiece of the American school. It is a masterpiece of the American school, and it is a masterpiece of the American school.

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Johnstons Bargain Prices

For Monday's Groceries.

Monday, large 5 lb. Pails New Preserves for.....42c
Monday, 5 lbs. Best Loose Rolled Oats for.....13c
Monday, 16 lbs. Best Granulated Sugar for.....\$1.00
Monday, 5 lbs. Best Washing Soda for.....9c

Sugar, 4¹/₂ lb.

With each pound of the following coffees you are entitled to 5 lbs best Franklin Granulated Sugar at 44c lb.

Large African Java.....28c lb
Large Mountain Java.....30c lb
Large Oval Mocha.....32c lb
Large American Coffee.....28c lb
Large Arabica Mocha.....30c lb
Large Govt. Java.....32c lb

Parlor Matches, 11^c doz.

This is the champion match sale of the season, 12 boxes of the large 50¢ parlor matches for eleven cents.

Monday, 3 cans Eagle Condensed Milk for.....43c
Monday, 3 bags Fine Table Salt for.....7c
Monday, 3 packages Fine Shredded Codfish for.....23c
Monday, 3 cans Challenge Condensed Milk for.....25c
Monday, 3 cans Baby Brand Condensed Milk for.....25c

Best Hams, 12¹/₂ lb.

Monday, 5 lbs. of Hominy Grits (new) for.....13c
Monday, 5 lbs. of Coarse Hominy (new) for.....13c
Monday, sack of Table-ground Corn Meal.....14c
Monday, a bushel of Best Burbank Potatoes.....78c
Monday, the 25¢ Fine Carpet Brooms for.....22c
Monday, 5 lbs. Large Lump Starch for.....23c

Lily Flour for \$4.75 bbl.

Monday, the \$4.75 Best Family Flour for.....\$4.38 bbl
Monday, the 35¢ sacks of Best Family Flour for.....30c
Monday, the 70¢ sacks of Best Family Flour for.....60c
Monday, the 45¢ sacks of Pillsbury's Best Flour for.....35c
Monday, the 90¢ sacks of Pillsbury's Best Flour for.....70c
Monday, a barrel of Pillsbury's Best Flour for.....\$5.35

California Hams, 8¹/₂ lb.

Monday, 2 lbs. Fresh Sugar Cakes for.....13c
Monday, 2 lbs. Fresh Nic-Nac Crackers for.....13c

The Johnston stores close at 6 p. m. and on Saturdays 9 p. m.

JOHNSTONS, 729 7th St. N. W.

TIMEPIECES OF THE PAST

Antique Methods of Keeping Pace With Fleeting Moments.

Sun Dials, Water Clocks, and Other Strange Devices—A Wondrous Collection in the National Museum—Hour Glasses to Measure Pulpit Oratory—A Weary Parish Clerk.

One of the most curious collections in the National Museum is that of antique and primitive methods of recording time. Sun dials, hour glasses, water clocks, and old watches are among these devices, and a Chinese geomantic compass, a south-pointing needle, and a Persian astrolabe are "thrown in."

Undoubtedly the most primitive method shown for keeping tab on "Father Time" is that sometimes employed by the Navajo Indians even at the present day. This consists in setting up a staff or stick in the snow, and tracing upon the white expanse the angles made by the sun's shadow.

Some sun dials enclosed in neat pocket cases, and of comparatively recent manufacture, are also shown. A curious set of sand glasses, mounted in a carved and gilded ebony frame, forms a feature of the collection. This was probably in use in the great civilization of the Middle Ages, as it dates from about the fourteenth century, when instruments for keeping time were not in popular use, being, in fact, confined almost entirely to clerical uses. At the time of the Protestant Reformation these hour glasses were used in pulpits, as long controversy was waged over the length of the sermon. In the eighteenth century the Puritan preachers inflicted discourses of two hours or more upon their congregations, and in some degree to regulate these enthusiastic talkers, hour glasses were placed upon the desks of their pulpits.

In 1621, we read of a preacher "who sat down at a desk, and after a while he took out a little box, and he looked at it, and he said, 'This is the hour glass, and it tells me how long I have been here.'"

Some churches were provided with half-hour glasses also, and the anxiety of the clerk may be imagined as he watched the church door and "poked the key under it," as himself and the few that remained were about to retire. Many are the humorous incidents which attended the use of the

pulpit hour glass. There is in existence an old print representing the Rev. Hugh Peters preaching and holding up the hour glass as he exclaims: "I know you are good fellows, so let's have another glass!"

The "Memento" is told of Daniel Burgess, the celebrated Nonconformist divine, at the beginning of the last century. Famous for the length of his sermons as for the quaintness of his style, he was at one time declining with great vehemence against the sin of drunkenness, and in his arduous had fairly allowed the hour glass to win out before bringing his discourse to a conclusion. Unable to arrest himself in the midst of his eloquence, he reversed the monitory horologe, and exclaimed, "Brethren, I have somewhat more to say on the nature and consequences of drunkenness, so let's have the other glass."

The old watches in the National Museum collection are likewise very interesting. It is a remarkable fact that, notwithstanding the comparatively recent date of their invention, no collection or investigation has tended to throw the least light upon the origin of the watch. Southern Germany appears to have first attained eminence in the manufacture of pocket timepieces, and the earliest watches were known as "Nuremberg eggs." A specimen of one of these quaint watches is seen in the collection.

They were worn at the girdle, and their shape suggested their popular title. The movements of the "Nuremberg egg" were entirely of steel. Afterward brass was adopted for the plates and pillars. The dials of these old watches are generally of silver or gold, sometimes richly chased. The most quaint and bizarre forms seem to have been adopted by the early watchmakers, such as birds, crosses, skulls, etc., but by the latter part of the seventeenth century all these quaint designs had passed out of fashion.

The Chinese geomantic compass and south-pointing needle, while not designed to record time, seems adapted to a very great variety of purposes. One of its uses is in determining, by means of some magical characters inscribed upon the rim, the good or bad luck which will attend a person's taking up his residence or starting a business in a certain locality. The Persian astrolabe is also doubtless a very valuable contrivance, but its extreme complication renders the very idea of its use appalling to the uninitiated.

COLLEGIANS TO FIGHT SEALS.

Chicago University Trustees May Prosecute the Distillers.

CHICAGO, Sept. 29.—Legal steps may be taken to remove the seal of the University of Chicago from a brand of Philadelphia whisky. Officials of the university discovered that the official seal had been adopted for advertising purposes by a distilling company. At a meeting of the board of trustees yesterday Dr. T. W. Goodspeed, the Secretary, was instructed to confer with Attorney Noble B. Judah for the purpose of having the attorney investigate the case.

"No doubt, if there is ground, we will prosecute," said Dr. Goodspeed last night. "We shall follow the advice of the attorney."

2 Grand Values In "World-Known" Shoes for Men.

We introduced World-Known Shoes—and merit has done the rest—they are now without doubt the most popular \$3 shoes in Washington. See these two new styles Monday:

Men's H. S. & H. World-Known black vici kid dress shoes, heavy single soles.....\$3

Men's H. S. & H. World-Known black box calf double sole street shoes—waterproof.....\$3

Humanic "Cuban Heel"

Shoes for Ladies.

Shoes, \$4. Monday, \$2.98.

Humanic Shoes for men in black, winter russet, and patent leather—all the new shapes—made to fit the natural foot all ways.....\$4

Washington ladies are all delighted with our new "Cuban Heel" shoes in black box calf and black vici kid—regular cut and high cut for rainy day skirts—Special.....\$2.98

CROCKER'S, Shoes Shined Free, 939 Pa. Ave.

CURRENTS IN THE OCEAN

Rivers of Varying Temperature Under the Sea's Surface.

Their Course Interrupted by the Mountains and Hills or the Depths of the Waters—Facts Ascertained by Researches of the Coast Survey Officials—Mysteries of the Deep.

The recent researches of the Coast Survey have rendered possible the construction of a map of the ocean bed which shall correspond with a chart made in reference to the temperatures of the various water strata.

Quite a number of years back observations made upon the temperature of the ocean determined the general position of cold and warm currents along the shores of the country, but the results of these early investigations were necessarily defective, owing, among other things, to the crude instruments employed.

The more systematic work of the officers of the Coast Survey have proved for the first time the existence of vast bodies of water, of considerable thickness and of very different temperatures at corresponding depths, moving in opposite directions in conformity with the mysterious magnetic influence of the poles. Further, it is to the Coast Survey that we owe the demonstration of the fact that the waters of the polar regions pour into the tropics along the bottom of the ocean, just as the warmer equatorial waters flow across the temperate zones near the surface, and make their influence felt in the polar regions.

It is owing to the presence of ridges in the ocean bed that portions of the bottom or cold polar waters are interrupted in their course, thus forming stationary basins of water, and the waters of the ocean, in the North Atlantic and Mediterranean. Subsequently, the Challenger discovered several such enclosed seas, while sounding in the East Indian Archipelago. Thus it will be seen that the presence of layers of water having a higher bottom temperature than that of adjoining areas indicates the presence of ridges isolating these warmer areas from the general deep sea oceanic circulation.

Hence, a map of the ocean, made entirely with reference to the temperatures, would correspond to a remarkable degree with the topography of the bed of the ocean, and show how and where the breaks in the continuity of the circulation, both for the Arctic and Antarctic regions, occur in the Atlantic.

It was not until the Miller-Casella thermometer came into general use for deep-sea investigations that a degree of accuracy, before unattainable in oceanic temperature, became possible. It is because a well-recognized fact that the deeper the ocean is penetrated the more the temperature diminishes, and that at great depths the temperature of the ocean is nearly that of freezing. On the Rio de la Plata, at a depth of about 2,500 fathoms, the thermometer records a temperature somewhat below zero.

Various explanations of the oceanic currents have been offered in the past, by very eminent men of science, all of which are now considered more or less unsatisfactory. It is strange that among any of these has the magnetic attraction of the poles been taken into consideration, unless, indeed, one excepts the views of such imaginary seamen as Victor Hugo and Edgar Allan Poe. It may be remembered by readers of these authors that the former in his "L'Homme qui Rit," and the latter in "The Red Rover," speak of an influence in the ocean akin to electricity. Hugo discusses, in a general way, of a magnetic influence descending in storms at sea, leading from water into fury, and considers that the investigation of this mysterious, all-powerful, and unseen element will lead to the principal causes by which oceanic currents are precipitated into vast chasms, though what after ward becomes of them is not clearly set forth.

Franklin, Humboldt, Rennell, Sir John Herschel, and Croft have considered the trade winds and other prevailing winds the principal causes by which oceanic currents are produced. It is impossible to fully determine the value of this theory until the frictional effect of winds has been

20th Century Cafe,

628 Pennsylvania Ave. N. W.

Sunday, Sept. 30, 1900, Bill of Fare, 50 Cent Dinner from 12 to 8 p. m.

Oysters in Every Style. Blue Point Oysters.....15c

Green Turtle, au Claire. Chicken, a la Reine.....15c

ROAST BEEF: Medallion of Beef, a la Chambord. Roasted Blue, Mt. Hotel.....15c

ROAST TURKEY: Roast Turkey. Chicken, a la Reine.....15c

ENTREE: S